

5-2015

Seasons of Humanity in William Shakespeare's "As You Like It": The Costume Design Thesis of "As You Like It"

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Seasons of Humanity in William Shakespeare's *As You Like It*
It: The Costume Design Thesis of As You Like It

Seasons of Humanity in William Shakespeare's *As You Like It*:
The Costume Design Thesis of *As You Like It*

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

by

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Oklahoma Christian University
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May 2015
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This thesis is approved for recommendation to the Graduate Council.

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Abstract

This thesis documents the design and build of the University of Arkansas production of *As You Like It* in the spring of 2014 in the University Theatre. It follows the development of the costume designs from initial costume sketches to completed costumes for a fully mounted stage production. The costume design process detailed here includes a script analysis, costume sketches and renderings, a detailed description and evaluation of the process.

Acknowledgements

A special thanks is extended to entire University of Arkansas Theatre Department Faculty and Staff, without which these three years would have been impossible. Thanks to my committee members Patricia Martin, Shawn Irish, and Morgan Hicks for guiding me through this process.

Dedication

This thesis is dedicated to Patricia Martin and her dedication to her students.

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Chapter One: Introduction

My time at the University of Arkansas has been spent studying costume design and developing an artistic approach that can be applied to any script and its characters. This process requires being able to critically read the script and provide a point of view, being able to stay organized throughout the process, being a communicative collaborator, as well as creating costumes for every individual character seen on stage. It requires the use of both the analytical and creative sides of the brain.

This thesis documents the design and build of the costumes for the University of Arkansas' production of *As You Like It* in the spring of 2014 held in the University Theatre. It follows the development of the costume designs for the production from the initial costume sketches to a fully mounted stage production. The costume design process described in this thesis includes a script analysis, costume sketches and renderings (Appendix B, C, and D), a detailed description of the creative process and specific character choices to an evaluation of the entire process. *As You Like It* was directed by Morgan Hicks and accompanied by a design team including Adam Miecielica as the Set Designer, Jacob Hofer as Lighting Designer, and myself as the Costume Designer. Patricia Martin served as my mentor and Nicole Thompson acted as Costume Shop Manager for the production.

The following chapters will take a closer look at each step of the process that led to the completion of the costumes for *As You Like It*. In the next chapter I will begin with my analysis, exploring the script and characters including my initial response to Shakespeare's story of Rosalind and Orlando.

Chapter 2: Script Analysis

As a costume designer I feel it is important to know the script backward and forward, and to have opinions about the characters based on what the text offers. To analyze a play I read the script several times to know exactly what it has to offer the audience, the actors, and myself as a designer. I believe the first reading of the script should be for enjoyment, to get caught up in the story. When I read the play a second time I begin to dissect and analyze it, discover and record its themes, symbols, and details about the characters. Getting to know the characters of a play is the key to designing costumes. If I know what motivates them, who they are, where they live, and what surrounds them, then I can help visually communicate that story through the costumes. I always strive to read the script a third time, to comb for details I missed before or try to see the story from a different perspective. The script is the guidebook; it will always reveal the details necessary to develop the design for the show.

By following a format I learned from Professor Les Wade, I begin writing my analysis to guarantee that I know the basic elements of the story: the plot, the conflicts, the climax, and the resolution. I search for and answer the major dramatic questions of the text. This part of my analysis provides me with a detailed summary of the play and allows me to understand the universe created within the script. Then I begin to analyze each character individually. To design *As You Like It*, I employed this process to prepare for the first production meeting with the director and other designers. Knowing the script intimately allowed me to collaborate with the director and design team to help create the world our *As You Like It* would live in. The following pages and paragraphs contain my analysis process, and my thoughts about the characters. My original script analysis can be found in Appendix A.

William Shakespeare's *As You Like It* was written in 1599, set in two locations, the Court of a city, and the Forrest of Arden. It is fall, and winter is fast approaching. The play begins by setting up tension between the brothers Oliver and Orlando, and Duke Senior and Duke Frederick. The tension between the brothers has been caused by the customs of their society: the eldest brother getting the inheritance or the throne, and the youngest having nothing. Before the play begins several events that impact the story have taken place. First, Duke Senior has been banished by his younger brother Duke Frederick, who has fled to the forest of Arden accompanied by several noble men, and left his daughter Rosalind behind at the Court with her uncle Duke Frederick and cousin Celia. Second, Sir Rowland de Boys has died leaving his eldest son Oliver the estate. Oliver choses to care for his middle brother Jaques de Boys by sending him away to school but he torments his youngest brother Orlando by allowing him no education or privilege. The conflict continues when Oliver employs Charles the Wrestler to beat Orlando in a wrestling match in front of Duke Frederick. The wrestling match sparks the action of the story. At this match Orlando beats Charles, he and Rosalind fall in love, and when his identity is revealed he is banished by Duke Frederick because of Orlando's father's relationship with Duke Sr. Irrationality and paranoia cause Duke Frederick to banish Rosalind. Orlando and his servant Adam flee to the forest of Arden finding refuge with the exiled Duke and his followers. Rosalind, disguised as a man named Ganymede, her cousin Celia, also disguised, and the clown Touchstone also flee to the forest of Arden where they buy a small cabin and pretend to be natives of the forest.

In the forest of Arden is where the real complications and the hilarity of the story begin. Orlando, completely love sick for Rosalind, meets her disguised as Ganymede and believes the disguise. Rosalind does not reveal her true identity, but agrees to provide love lessons to Orlando

so that he may cure his love sickness and so that she can be close to him. Orlando soon becomes tired of pretending that Ganymede is his love, Rosalind. Ganymede and Orlando both agree that Orlando should marry Rosalind. Meanwhile the shepherdess Phoebe falls in love with Ganymede instead of Silvius who loves her. Oliver comes to the forest where his brother Orlando saves his life thus ending their conflict. Upon seeing Celia, Oliver falls in love with her. Rosalind arranges for all the couples to meet the next day to marry, tricking Phoebe into marrying Silvius. The story reaches its climax at the wedding when Rosalind and Celia leave the marriage ceremony and return as themselves and then marry Orlando and Oliver. In the middle of the ceremony Jaques de Boys enters and announces that Duke Frederick gathered an army to attack Duke Senior, but on his way he met an old religious man that converted him. The story resolves in true “happy ever after” fashion when we learn that Duke Frederick has stopped his attack and surrendered the throne back to Duke Sr. and everyone can return to their lives of luxury back at the court. They all dance in celebration of the weddings and the good news.

After I explore the plot, I then begin to answer more specific questions about the type of government in the play, the social and economic class of the characters, and any proclamations made about religion, sex, family, and marriage. I then continue to explore the characters as individuals, making notes about occupations, relationships, and any other specifics laid out in the script.

As You Like It uses the setting of the Court and the forest to explore ideas about government and social class and its ability to change. In Act One: Scene One, Orlando and Oliver reveal the society and rules of the court life. Orlando is oppressed by the rules of inheritance. Even though he is of a high social and economic status, Orlando has no property or education and he must live under the laws of the Duke and of his brother. Charles the Wrestler

being of lower class is worried about beating up a noble man in the wrestling match, fearing the consequences. Rosalind a woman of the court is at the mercy of her uncle and without him she has nothing. By creating two very different settings within the play, Shakespeare has created room for social change, showing that every man is made equal in the forest. The themes of what is natural and what is social construct is strongly present within the juxtaposition of the two environments.

Attitudes about religion, sex, family, and marriage are constantly being questioned in *As You Like It*. The play blends religion and mythology constantly referring to the Bible as well as Greek and Roman mythology including but not limited to: Ganymede, Jove's cup barer, the songs of Arden forest that call upon Greek gods, references to Helen, Hymen the goddess of marriage, Juno the Roman goddess of marriage, Jove, and Jupiter. Also, Duke Frederick converts to Christianity. In addition to the variations of religion that are mentioned, many types of relationships are presented within the text: dueling brothers, cousins that have a deep love for one another, and simultaneously homoerotic and heterosexual love between Rosalind "Ganymede", Orlando, and Phoebe. Attitudes about marriage vary from character to character within the text. Rosalind has several speeches that reveal her concerns about marriage. She is aware of how different men can become when they are married stating, "Men are April when they woo, December when they wed." Rosalind's statement proves true for Touchstone, who is only interested in marrying Audrey long enough to take her virginity and then leave her. He sets up a false preacher to marry them explaining, "I am not in the mind but I were better to be married of him than of another, for he is not like to marry me well, and not being well, married, it will be a good excuse for my here after to leave my wife." Despite these attitudes the play still ends in the celebration of the marriages of Rosalind and Orlando, Celia and Oliver, Duke Sr. to

the throne, Duke Fredrick and Jacques to religion. It also includes the reluctant marriages of Phoebe to Silvius, Touchstone to Audrey, with the former being unhappy in the commitment and the latter being thrilled. I like the ambiguity left here, marriage is to each his own, or as you like it.

After analyzing the play as a whole, I then move to dissecting the individual characters by exploring what the script reveals about them, what they reveal about themselves and what other characters say or think about them. Rosalind is a young woman somewhere between eighteen to twenty-two years old. She is the daughter of Duke Senior and cousin to Celia. Her whole life has been spent in the court. She begins the play depressed at her father's banishment, showing they had a very close and caring relationship. She soon proves to be an independent and strong willed woman. She is very smart. At the wrestling match she falls quickly in love with Orlando. Upon her banishment she has the intelligence and resourcefulness to leave early and disguise herself as a man for safe travel. Her best friend and cousin Celia and the fool Touchstone accompany her. Once in the forest she continues the façade of being a man, she offers herself as a love tutor to Orlando so that she may know his intentions and the depths of his love for her and spend time with him (secretly). She is philosopher of time and love, she explains to Orlando that one minute to a lover could feel like an eternity. She teaches those around her to love, think, and feel. She takes the name Ganymede, knowing its mythical backstory- Jove's cup bearer, which in the mythology and in the play has homoerotic overtones. Her epilogue continues the ruse of sexual ambiguity a reference to the time period and the practice of male actors playing all the roles in Elizabethan theatre.

Orlando is the younger brother of Oliver and the son of Sir Rowland de Bois. He is around eighteen to twenty two years old. He is a very handsome young man, who has been

denied by his brother a gentlemen's education and training. He is a victim of an old custom where the eldest son receives the entire inheritance. He is physically strong which is proven in the wrestling match with Charles and fighting off the lioness in the forest. He is also strong willed, believing that he can be a gentleman and rise above the obstacles Oliver has put in his way. Despite his lack of education, the people of the court think highly of him, because he behaves like a gentleman. He is a man worthy of Rosalind's love. Though he is not an educated man, he is able to write poetry that solicits Rosalind's attention.

Duke Frederick is the younger brother of Duke Senior, father to Celia, and uncle to Rosalind. He should be forty to fifty years of age. He is cruel and temperamental which is apparent in his banishment of Rosalind for no reason other than she is her father's daughter. He is a jealous man, gathering an army to attack the men who have fled the kingdom to be with Duke Sr.. In the end Duke Frederick relinquishes the throne to Duke Senior and gives up his power to live life as a religious man. Duke Frederick's choice to seek religion instead of power is another commentary on love and choosing to be married to religion.

Oliver is the older brother to Orlando. He is a few years older, twenty-two to twenty five. He mistreats his brother by denying him a proper education. He is the sole inheritor of the de Boys estate; the power has gone to his head. He reveals that he has hated his brother for no reason, "I hope I shall see an end of him, for my soul—yet I know not why—hates nothing more than he," 1.1. He plots several times to defeat Orlando by provoking and manipulating him. He lies to Charles about Orlando's nature saying that he will "never leave thee till he hath ta'en thy life by some indirect means or other." – 1.1. He is un-loving and lacks the generosity that would make him a gentleman until his brother saves him in the forest. It is not until he leaves the Court and its social rules behind that he is able to change into a lovable brother and man. This

transformation makes him a suitable match for Celia and reinforces themes of nature verses nurture found within the court and the forest.

Celia is the same age as Rosalind, about eighteen to twenty. She is cousin and inseparable friend to Rosalind and the only daughter of Duke Frederick. She has also grown up in the court, and most likely had a strict childhood based on the behavior of Duke Frederick. She is a girl that knows all the rules. She is beautiful, but her father is concerned that Rosalind's fairness and beauty outshine his daughters. The court knows of her and Rosalind's deep friendship, made known to the audience by the wrestler Charles. She is self-sacrificing, willing to return the throne back to Rosalind and choosing banishment along with Rosalind. She is deeply emotional and has a kind heart. She is also smart, changing her name and wearing a disguise in her exile. In appearance Celia is shorter than Rosalind and puts on a serious face. When they are alone together she is vibrant and alive, when she is in company other than Rosalind, she listens rather than speaks, most likely related to her upbringing.

Touchstone, a man around age twenty to thirty-five, is a worthy fool of the court and philosopher of life. He proves to be unselfish in his willingness to follow Rosalind and Celia into the forest for company and protection. Life in the forest causes him to fall in love with Audrey, a simple countrywoman, whom he can talk circles around, or maybe he just wants to take advantage of her. Their love represents more of the idea of love and lust rather than true love. Touchstone comments that he knows the marriage will not last long and Audrey seems to want the marriage so that she may live in the court life, clearly not understanding that Touchstone's position is not that of high social standing. The nature of being the fool is apparent in most of his conversations where he tries to show off his wit. Most of his lines are full of innuendo. He is a funny, crude man who loves attention.

Duke Senior is a man of forty to sixty years old. He is the father to Rosalind, uncle to Celia, and elder brother to Duke Fredrick. He is the rightful ruler of the kingdom, but his brother has usurped his power and he has been exiled to the forest. Duke Senior makes the most of his life in the forest and is willing to give up his property in the court. He uses his time in the forest to learn, claiming he would learn more from stone and brooks than from a library. Though he is removed from the world that he knows, he is trying to make the most out of his situation. As Amiens describes, “Happy is your Grace, That can translate the stubbornness of fortune into so quiet and so sweet a style” – 2.1. Duke Senior’s good qualities although not many are spoken of are evident in the amount of men that loyally follow him into exile and the depression that Rosalind experiences because of his exile.

A few other characters help comprise the world of the court and create a class system: Charles the Wrestler, Adam, and Dennis. All are of lower class and dedicated to someone of higher class. Charles the Wrestler, his name denoting his profession, acts as Oliver’s informant and follows his orders. He is a very strong, big man in his thirties. Even though he is prepared to follow Oliver’s orders of hurting Orlando in the wrestling match, he is still concerned with the repercussions of physically beating a noble man. Each of the de Boys brothers has a servant. Adam is the very old servant to the departed Sir Rowland de Boys and friend to Orlando. He sticks up for Orlando when Oliver attacks him and he accompanies Orlando into Arden forest. He is self-sacrificing, loyal and devoted to Orlando. He is even willing to fund their journey with his life’s savings. He can also be somewhat of a know-it-all. Dennis is Oliver’s servant. It is apparent that he does not show the same loyalties to Oliver as Adam does to Orlando. Dennis is present to help point out the differences between Orlando and Oliver. Dennis is not a character that was used for our production.

Several men follow Duke Senior into exile including Jaques and Lord Amiens. Jaques is a man with a love for melancholy. He loves Amiens' songs, and makes one up of his own- showing his cleverness. He aspires to be Duke Senior's court fool. Like Touchstone, he makes clever comments on life, his most notable being "All the world's a stage." Jaques finds no peace or happiness in the forests. He is an observer of life. He also comments on Touchstone's innuendoes (but only to himself), especially in 3.3 with Touchstone and Audrey proving that he is more of an observer than a partaker of life. In the end he chooses not to return to the court but to follow Duke Frederick to the monastery where he thinks he has much to learn. My favorite of his lines is when he simultaneously references the Greek and Biblical/Jewish cultures: "[ducdame] Tis a Greek invocation, to call fools into a circle."... "I'll go sleep if I can. If I cannot, I'll rail against all the first-born of Egypt." Lord Amiens is a man of about thirty. He also happily follows Duke Senior into exile. He loves to sing and is eager to please his crowd. He sings on demand of the Duke Senior and also Jaques. He is a poet.

The Forest of Arden is comprised of several natives including Silvius, Phoebe, Corin, Audrey, and William. Their love stories provide a nice compliment to Rosalind and Orlando, and they get tangled up into the lives of the exiled people of the court. Silvius is a young twenty something shepherd who is madly in love with Phoebe. He is friends with Corin and confides in him. In his first appearance he is involved in a serious conversation with Corin about his love for Phoebe. He speaks in poems and will do anything to get Phoebe to love him back. Phoebe is a twenty-something feisty and fiery young shepherdess. She does not want Silvius who seems to throw himself at her, she wants the game of love. She quickly falls for Rosalind as Ganymede though he is very rude to her – proving her desire for games and excitement rather than honesty and forwardness. Corin is a friend to Silvius, possibly older and more experienced than Silvius.

He is also a shepherd who deals with breeding. He attempts to counsel Silvius on love, but Silvius refuses to listen. He sells a cabin to Rosalind and Celia and has philosophical conversations with Touchstone. Audrey is a young, simple goat herder. She agrees to marry Touchstone and does not understand he is a court fool. She is promised to William but does not like him. William is a young country boy in love with Audrey.

Having identified the characters and how they relate to the world around them, I began to understand how they complimented and contradicted one another. Their identities helped clarify the story of love and society that was being explored by Shakespeare. From this point I began to think about how my analysis could help me develop a design approach that would allow me to tell the story. I began by writing approach statements. I made lists of themes and motifs that kept repeating in the analysis, and other elements of the script that stood out to me. The following list with notes helped me identify my design philosophy for the University Theatre's production of *As You Like It*:

1. Approach Statement

- *As You Like It* attempts to dissect love – its rules, structure, natural and nurtured perceptions.
- It is a hilarious and smart commentary focusing on the social construct of love (courtly love) versus the spontaneity and natural attributes of falling in love.
- How love can grow suddenly and unexpectedly and hate can be found where love should be.

2. Themes/Motifs/Other Notes:

- Love and its many forms
- Nature vs. nurture

- Pastoral Story telling tradition
- The corrupt nature of civilized life –Act 1 Sc 1
- The restorative power of the forest
- Dueling brothers (a biblical reference) – Cain and Able, Esau and Jacob
- I love how it references Greek and Roman Mythology as well as Christian.
- Sexual Ambiguity and the possibilities for love and relationships

3. Images

- Trees- poetry on trees (man's invention vs. nature)
- The forest as a safe haven
- Ambiguity/androgyny

4. Other Notes

- Family relationships - the power play between brothers Oliver and Orlando, eldest mistreating the youngest, and Duke Senior/Fredrick the youngest being jealous and paranoid of the eldest. Rosalind/Celia having a bond stronger than sisters and a loyalty that a married couple could covet.
- Greek Mythology – Ganymede, ducdame, Helen, the songs of Arden forest, Hymen the god of marriage, Juno the Roman goddess of marriage, Jove, Jupiter.
- Text – in the pastoral tradition – fleeing from one way of life to another- to life with the shepherds

This list became a way for me to understand William Shakespeare's *As You Like It* as an attempt to dissect love as a social construct. He ditches all the rules of society, exposes family hatred, and explores homoeroticism. The play is a hilarious and smart commentary on what society has made love out to be and what love has the ability to be. It explores how love can grow suddenly

between two people and how hate can be found in its place. To find love, Rosalind and Orlando must leave the strict society in which they grew up and find freedom in the forest of Arden.

Rosalind also finds freedom in dressing as a man; she can speak to whomever and however she likes. Orlando is free from his hateful brother and expresses his love of Rosalind through poetry.

With this new freedom of self-expression, they discover new life, love, and eventually, happiness together. *As You Like It* is a story about the human ability to transform and change into a new creature especially when ignoring rules of social behavior. Essentially, a person is happiest when they can just live life as they like it and love whomever they choose.

In the next chapter I will discuss how this analysis led to the production concept and design approach I came up with to create costumes and explore the individualism of each character including but not limited to: production meetings, collages, sketches, and costume choices.

Chapter Three: Production Concept and Design Approach and Process

After reading and analyzing the script, the next step I took to design the costumes for *As You Like It* was to translate those thoughts and feelings about each character into a wearable costume, a visual expression of the character. I shared both the portrait gallery and the emotional response collage in the first design meeting. Research, sketching, and meetings with the costume shop manager follow the first production meeting. Finally, pulling costumes from stock, buying fabric, and costume fittings allow my designs to finally become tangible. This chapter will explain how I took the ideas from my analysis and worked with the costume shop personnel to create costumes that visually expressed my point of view of the characters in *As You Like It*.

The first step I took after completing my analysis was to prepare for the first production meeting with the director, Morgan Hicks, and the design team. The first two tools I needed to express my feelings about the characters and the play were the portrait gallery and an initial response collage. I used the portrait gallery as a tool to “cast” each character. I chose faces that embodied the essence of the characters. I used this tool to remind myself and to express to the director how I saw each character and who I thought they were. The photos used in the portrait gallery emphasized age, health, and status. Along with this step, I created an emotional response collage, where I collected images that expressed my feelings about the play. For *As You Like It* I chose images of a man with a five o’clock shadow applying lip stick, a woman wearing a man’s suit, and lovers’ initials carved into a tree with a heart around it. To me, these images expressed the script’s ability to manipulate the stereotypes placed on men and women, and heterosexual love in a very playful way. These tools allowed me to come to the first production meeting and visually express my point of view and be part of the discussion about the play with all the designers.

At this meeting the director, Morgan Hicks, led the design team in a discussion about the play and its themes. She was very aware that her audience would be primarily college students and wanted to emphasize that the journey these characters take from the court to the forest was similar to the life of a college student: that they were also on a journey of self-discovery. She discussed the importance of creating two very different environments within the show. The court would be a world about rules, very strict and ridged, and the forest would be its foil, a place where self-expression and freedom were the most important. Hicks expressed her interest that the costumes stay true to the Elizabethan time period in the world of the court, but she was open to updating the clothing. She also expressed a great interest in the forest being populated by gypsy people. This was the beginning of the idea to make the worlds as different as possible. As a team we decided to explore other time periods to help make the characters and the world more relevant to a college-aged audience, as the Elizabethan time period is so extremely bombastic. For the next meeting my job was to bring research of other time periods and character sketches.

With these goals in mind, I began to explore combining some fashion elements of the Elizabethan era with other time periods. I wanted to honor the director's original idea of setting the play in the time period in which it was written by keeping some elements of Elizabethan fashion, including ruffs, hair, and patterns. I discovered modern fashion designers Alexander McQueen and Vivian Westwood who had used bits and pieces of Elizabethan fashion to create a new look. Inspired by them I researched runway fashion and found a way to combine contemporary fashion with the rigid elements of the Elizabethan era to create the world of the court. I also researched images of the Romany people and modern bohemian fashion for the foundation of the gypsy forest look. Because our design meetings were happening near the end of the semester while I was in the middle of class work I was able to use these ideas as

inspiration for final class project for my rendering course. I was able to explore my ideas of mixing Elizabethan and modern fashion for the court and how I was influenced by the Romany people and bohemian fashion to create color renderings. I shared these sketches at the second production meeting, got approval from the director and encouragement from other designers to proceed in this direction. These renderings can be seen in Appendix B.

After sharing my fashion mash-up at the second production meeting, I proceeded to create specific sketches of each character and included research with the sketches. I began thinking about the characters as individuals but also how they fit together as a whole. I made more collages, one for each realm of our play that expressed the colors, mood, and feelings of each environment. For the court's people, including Rosalind, Celia, Duke Frederick, Orlando and Oliver, I was influenced by images of nature that were cold, barren, dark, misty, and extreme, like mountains, dead trees, and fog. The women of the court world would be artificial, rigid, and unnatural, but I still wanted them to look glamorous and beautiful. All of the women in the court wore boned bodices that restrict movement. Their skirts were very large and full length keeping them from moving too quickly and weighing them down, but also adding softness in contrast to the rigid top. I also added a bum roll to contribute to the artificial shape.

I drew inspiration for Rosalind from a photo of an isolated mountain in a winter sunset. I wanted to show her beauty, fairness, and her sorrow, in shades of blues and purples. In addition to Rosalind's binding bodice she is even more caged up in a jacket that wraps around her shoulders and torso. It is pink, like a rose, to show that despite her virtual imprisonment her spirit will not be broken. As she transitions to the forest she dresses like a man, her colors become orange and green, a tree in fall, transitioning from one phase of life to the next. Her hair changed from an Elizabethan styled up-do to a short pixie, androgynous cut. She removed the court dress

and wore pants and a shirt, her womanly shape hidden. Dressed as a man she exhibited more confidence and authority because she could move about easily and unrestricted. The color renderings for Rosalind can be found in Appendix D page 44.

Celia is devoted to Rosalind, which is represented in her costume seen in Appendix D page 44, the colors and shape being very similar. She is also elegant, girly, and graceful. The smoky purple color of her costume tied her to Rosalind and the gold accents tied her to the court and her father Duke Frederick. Her transition from her court to forest look allowed her to become less restricted but unlike Rosalind, Celia's transformation was more feminine. I costumed her in a white, short, flowing dress. Her hair went from the same Elizabethan up-do to down, relaxed, and wavy. Celia was trying as much as possible to blend in with the shepherds of the forest with grace and beauty. Both the court and forest renderings of Celia are found in Appendix D page 44.

For our production the role of La Beau was altered from man to a woman. Her character developed as someone who was always flirting and fawning. It was important to show that La Beau was the most over the top and the least tasteful character through her costume. La Beau loves her life in the court and wants to be admired by all. I wanted her to be the most artificial and the one that most adhered to the color palette of the court to show that she was dying to be like Duke Fredrick. She was dressed in black, gray, and green, rendering found in Appendix D page 45. Her make up employed very purple eye shadow, and her hair big. She took up space and people got out of her way.

To create the courtly man's attire I relied heavily on research, especially runway fashion. In my research I found that modern men's skinny jeans were a similar yet modern take on tights men wore in the 1600s and that vests could be designed to look similar to a man's doublet.

Inspired by the runway and the way the script plays with sexuality, the men of the court had a slight feminine air to them. This was especially true for Duke Fredrick who seemed to me to be the most likely to throw a tantrum and act like a child. He also wanted the most attention. A large ruff around his neck, paired with a sequin jacket, and very tailored dress pants became his costume. Over the top, yet streamlined, he could easily be recognized as the king of this world. For him, I selected the colors black, white, and gold signifying that he was the very core of bitterness and everything that was wrong with the court. All fashion trends in this world revolved around him. The rendering for Duke Frederick is found in Appendix D page 45.

Oliver and Orlando needed to look like brothers, yet show different social statuses. For Oliver I wanted to extenuate the actor's long limbs, height, and slenderness to make him seem more villainous. His sleeves had subtle stripes of gray and black. His vest resembled a tightly fitting doublet of the Elizabethan era. The center of the doublet was inlaid with blue fabric with a metallic sheen and a black velvet scroll pattern. This fabric choice added richness to his costume and also helped elongate his body. Oliver also wore an ornate vest with ruff around his neck and cuffs on his sleeves. He was also dressed in dark colors, gray, black, and blue, to signify he belong to the realm and that he thought he was an important man, like the duke. When Oliver arrived at Arden forest he had shed the ruffs to show that he had become a more relaxed person. To show the relationship between the brothers, Orlando's costume had a similar fit and style to Oliver's but to demonstrate his poverty there was no additional ornamentation or pattern in his costume. He wore light gray, maroon pants, a black vest and jacket. I wanted the maroon color of his pants to show that Orlando was more of an outsider, and did not match the other colors found in the court so far. His costume more closely reflected those found in the forest to again demonstrate his otherness from the court. Orlando's costume changed in the transition to

the forest and was achieved by adding or removing his court jacket. Renderings for the two brothers are found in Appendix D page 46.

Touchstone stood alone. I dressed him in the fashions of the court, a doublet and a ruff, but in very brighter colors and various patterns not seen elsewhere in the Court. The first goal was to make it obvious that he was the court fool, and the second that he was mocked anything and everything. Touchstone can be seen in Appendix D page 45.

The character of Charles the Wrestler, Appendix D page 45, again brought an opportunity to mix genres and clothing styles. I researched professional wrestlers and luchadores. He needed to be intimidating, big, and frightening. Charles wore all black, reminiscent of an executioner mixed with a wrestler. I covered his face with a black leather mask with grommets, his ruff resembled a screaming lizard: large, black, pleated, and transparent. His black leather vest had long fringe that swung theatrically when he moved. Ultimately his costume was all for showmanship and intimidation.

Adam, the servant of Orlando provided an opportunity for humor. The script indicated that he was a very old servant. Instead of making a young twenty something college boy as old as the script indicated, I decided to make his character nerdy and out of fashion to justify and bring humor to the phrase “old man”. As seen in the rendering in Appendix D page 47, I dressed him in a modern short-sleeved button up shirt, a tan sweater vest, a gray cardigan, a red bow tie, and light green skinny jeans. This color combination made him a nice compliment to Orlando.

For the forest of Arden I was also influenced by images of nature, but they were brightly colored, lively images of fall, where the leaves are still full of color and life. I used nature in both collages to express its ability to change enforcing that this play is about the human ability to change and grow, and that it was a natural part of life.

The attire of the women in the forest was representative of their free and easy lifestyle. Audrey and Phoebe are both shepherdess and natives to the forest of Arden. These women both wear light dresses that flow with their movement. The clothing shows off their youth and attractiveness. Trim and ribbon that resembled the gypsy culture were added to their dresses to help establish their relationship to the forest and each other. Both wore tall leather moccasins, this natural fabric helping to tie them to their environment. Renderings for Audrey and Phoebe are found in Appendix D page 47. Hymen was a more decorated version of Audrey and Phoebe. Seen in Appendix D page 47, she wore layers of long patterned skirts and scarves, a tan metallic top, and a cropped red jacket with embroidery. Her shoes were wedge sandals, more exposed to nature. I wanted her to look like the forest in fall and like she was a piece of it. The forest men Silvius, Corin, and William all had the bright colors of the forest in fall and but were more traditionally representative of the Romany people than the forest women. They had long hair, sashes, leather boots, pants, and decorative trim. Renderings for the forest men are found in Appendix D page 47 and 48.

In establishing the two worlds of the court and forest I also found that there should be a third look for the people that have been exiled from the court and moved to the forest, not quite fitting in either world exactly, but a look that would express their in-between state. These characters, Amiens, Jacques, and Duke Senior, seen in Appendix D page 47, were also performed on stage as a musical band. For these characters I looked at folk rock bands such as Mumford and Sons and the Lumineers to create a costume that was somewhere between the high fashion of the court and the loose and easy world of the forest. Still slightly formal with pants and vests that resemble the court but with colors that blend from one world to the next. Duke Senior, Appendix D page 46, however, needed to still be seen as the rightful Duke to the court, even though he had been

exiled. I wanted to show his fairness and opposition to Duke Fredrick by dressing him in a white coat. This coat had red trim that related him to the forest and also added to his regal demeanor.

Between the third and fourth production meetings I created and completed full color renderings, seen in Appendix D, which expressed the design choices mentioned above. To complete the process of building the costumes I had rendered, I was responsible for meeting with the Costume Shop Manager, Nicole Thompson, to discuss which costumes would be built by the costume shop and which items I would need to find in stock or that I would need to purchase elsewhere. With this information I knew that I could present my final designs to the director with the confidence that the designs I created would be realized. This step eliminated the guesswork and helped ensure a quality product. I also had meetings with the Makeup Designer, Sarah Compton, to work with her to design and establish the extreme make up of the court and the more natural look of the forest. At the fourth meeting the designs were finalized, allowing costume shop to begin work on costume construction.

Several costumes were draped for this show and a few complicated alterations were necessary to complete the design. The ladies of the court, Madame La Beau, Celia, and Rosalind, were all draped. I worked closely with the two drapers, Nicole Thompson and Valerie Lane, to ensure the draping of the three different dresses looked cohesive. Patricia Martin draped Touchstone's entire costume. She and I worked closely to ensure that the design represented the Elizabethan look, but also allowed enough room for the actor to move easily on stage, his role being very physical. Oliver's vest was also draped, and Duke Sr's jacket had major alterations. I acted as craftsperson for the show, helping build the ruffs and cuffs, and the wrestlers mask and vest. With a budget of \$5000 I was able to purchase all the fabric needed for these built pieces and purchase clothing items locally that matched my designs or that could be easily altered to

match the design. I used my research, collages, and my renderings to communicate with the costume shop and other designers. The renderings acted as a guide to the finished product.

All of these steps were vital to completing the costume designs. In order to achieve the look for each character, I had to constantly communicate with the director, the actors, and the drapers to ensure the costumes fit the approach of the show. In the next chapter I will discuss which designs worked, which did not work, those that had to be reworked, and what I learned about myself as a designer through this process.

Chapter Four: Reflection and Conclusion

The process of designing costumes for *As You Like It* was overall a successful experience and collaboration. For me, the most successful aspect of this production was my ability to stay organized both within the shop and while out shopping for costume pieces. I created a spreadsheet to help me in this phase of the process. The Buy/Pull/Build sheet found in Appendix E, combined all the necessary information for each character into one place; including measurements, shopping lists, contact information, budget, and alteration notes. The form was digital so that I could take my iPad or phone to shop instead of lugging around heavy paper work. I believe that this form helped me easily stay on budget. By making lists of all the costumes pieces I needed I was able to pull many clothing items from costume storage, and even found most of my fabric with in costume stock allowing me to save time and money. Any other fabrics needed for the show were found locally. Online and local shopping made finding other costume pieces easy. Overall, staying organized for this show kept me calm and helped me stay under budget.

During the last year, I have been fortunate enough to share my portfolio, including the designs for *As You Like It*, with several other designers. Jeffery Lieder, from the Utah Shakespeare Festival, said that he admired my ability to combine different time periods rather than strictly sticking to one. Rachel Healy, a noted regional Costume Designer, was very encouraging about my process, expressing that she loved the way that I used my research and sketches to show how I would create successful costumes. She also complimented my ability to collaborate with my drapers to create a costume that looked like the sketch, especially Oliver's costume. The University of Arkansas' student audience responded positively and I still hear complements about the costume design. I think the approach of mixing Elizabethan and modern

fashion was successful and clear and worked particularly well for the men within the show. I also believe that the Gypsy forest costumes reflected the bohemian fashion that the University of Arkansas student body often wears and helped build a connection to the audience. Final production photos can be found in Appendix F.

While overall I think the design and the execution of the costume was successful, there are still a few things that I learned during the process that I will implement in future productions. I realized late in the dress rehearsal process that the leading lady, Rosalind, looked more like a supporting character, and frankly, like she was not a complete design. My mentor, the draper and I spent a full day redesigning, adding trim and a layer of dark blue chiffon to her costume to make her fit better into the world of the court and look more complete. I now think her color palette and fabric choices should have been more subdued to fit into the court world (Rosalind's final rendering can be seen in Appendix D). Overall I think that I made better and stronger design choices for Celia than I did for Rosalind. I would have also liked to go further with the design of Duke Frederick, giving him a cape, a medallion, or even some fur to give him a more royal and pompous look while still staying grounded in Elizabethan fashion. As a designer I learned to not take things to extreme places without justification or clarity, and to be more proactive instead of reactive when I feel like a design is not quite right for the world of the play. This process taught me that designs can be overworked and that even though I can dream big I need to have justification for my character choices. When I look back at the early color renderings, seen in Appendix B, that I had created for a class project and shared at the second production meeting, I see more clarity and control in those designs. I feel those designs have a better sense of runway fashion mixed with Elizabethan for the women, and a very tight and controlled color palette. Though I believe that the finished design and approach was successful, I

know that in the future I should listen more closely to my instincts instead of waiting for feedback. I know that those skills will sharpen with more time and experience.

Works Cited

Shakespeare, William, and John Crowther. *As You Like It*. New York: Spark Notes, 2004. Print.

Appendix A: Original Script Analysis

Major Dramatic Question(s)

- Will Rosalind find a place to life/safety/happiness outside of the court?
- Will Rosalind reveal herself to Orlando?

Past Triggers

- Duke Senior is banished by his brother Duke Frederick and has fled to the forests of Arden
- The death of Sir Rowland De Boys (Orlando's Father)

Opening Events (Occasion)

- The upcoming wrestling match –Charles agrees to beat Orlando
 - Introducing the conflict between brothers Oliver and Orlando
- At the wrestling match Rosalind falls in love with Orlando

Exposition/ Background Info

- Duke Senior is banished by his brother Duke Frederick and has fled to the forests of Arden
- The death of Sir Rowland De Bois (Orlando's Father)
- Jacques de Boys, the brother of Oliver and Orlando is being educated elsewhere
- Senior Rowland de Boys and Duke Senior were good friends.

Inciting Event (disturbance)

- Orlando learns of his brother's plot to kill him, and after winning the wrestling match Duke Frederick is very displeased to know he is the son of Rowland de Boys, a good friend of Duke Senior
- Duke Fredrick banishes Rosalind from the court.

Point of Attack/Decision

- Orlando and Adam flee to Arden
 - They find exiled Duke and his followers
- Rosaline, Celia, and Touchstone all flee to Arden
 - Rosalind dresses as a man to ensure their safety on the road, stating, “Beauty provoketh thieves sooner than gold...were it not better, because that I am more than common tall, that I did suit me all points like a man?” -1.3
 - They buy a small cabin

Complications

- Orlando is completely love sick, he meets Rosalind in the forest and mistakes her for a young man. Rosalind agrees to provide love lessons so that Orlando may cure his sickness, Orlando soon becomes tired of the game and “Ganymede” agrees that he should marry Rosalind
- Phoebe falls in love with “Ganymede” instead of Silvius
- Orlando saves his brother Oliver from a “hungry lioness”; he falls in love with Celia
- Rosalind arranges for all the couples to meet the next day to marry, tricking Phoebe into marrying Silvius.

Climax

- Rosalind and Celia leave the marriage ceremony and return as themselves, then are married to both Orlando and Oliver.
- In the middle of the ceremony enters Jaques de Boys and announces that Duke

Frederick upon hearing the amount of men that were retreating to the forested gathered an army to attack Duke Senior. On his way he met an old religious man that converted him.

Resolution

- the throne is returned to Duke Senior.
- Everyone can return to the court
- Jaques goes to seek out the religion that changed Duke Frederick's mind.
- All dance in celebration of the weddings and the good news

Setting

- The court
- Arden Forest
- Spring – love is blossoming, good weather to be in the forest

Government/Social and Economic Class

The court life vs. Arden

- The opening scene between Orlando and Oliver reveals the society in which the courtly life lives. Orlando is oppressed by the rules of inheritance even though he is of a high social and economic status. He vows that he will no longer endure his mistreatment.
- Charles being of lower class is worried about beating up a noble man in the wrestling match
- Rosalind likewise is at the mercy of her uncle. Her father being banished
- Everyone is made equal in the forest

Religion/Sex/Family/Marriage

- The play blends religion and mythology constantly referring to the Bible and to Greek and Roman mythology.
- Sex, family, and marriage are all explored with love in mind. Many relationships are presented with in the text presetting many types of love/hate
- Rosalind's speech about men wooing and how different they become when they are married "April when they woo, December when they wed"
- Brothers – dueling, hatred and jealousy, all forgiven at the end
- Rosalind/Celia – deeply emotional relationship
- Rosalind "Ganymede"/Orlando – simultaneously homoerotic and heterosexual love
- Rosalind "Ganymede"/Phoebe -- homoerotic love
- The play ends in a marriage celebration of Rosalind/Orlando, Celia/Oliver, Phoebe/Silvius, Audrey/Touchstone, Duke Sr/the throne, Duke Fredrick and Jacques/Religion

Characters

Rosalind

18- 22 years, the daughter of Duke Senior and cousin to Celia. She begins the play depressed at her father's banishment but proves to be an independent and strong willed. She falls quickly into love with Orlando. Intelligent and resourceful- disguising herself as a man and leaving the court in secret for safety, offering herself as a love tutor to Orlando so that she may know his intentions and the depths of his love for her and spend time with him (secretly). A philosopher of time and love – "men are April when they woo and - December when they wed" and she explains how the passage of time is different for lovers to Orlando, "he that would count every second". She teaches those around her to love,

think, and feel. She takes the name Ganymede, knowing its mythical backstory- Jove's cup bearer, which in the mythology and in the play has homoerotic overtones, and at the end of the play reveals herself not to be a woman (might just be a reference to the time period and men actors playing all the roles, or a fun little joke to make the audience think). As for religions, calls upon Jove and Jupiter and not Christ.

Orlando

18-22, the younger brother of Oliver and son of Sir Rowland de Bois. A handsome young man that has been denied by his brother a gentleman's education and training. He is a victim of an old custom that the eldest son receives the whole inheritance. He is strong and strong willed – the wrestling match with Charles and fighting off the lioness. He believes that he can be a gentleman and rise above the challenges Oliver has given him. Even despite his education, the people of the court think highly of him, because he behaves like a gentleman. He is a man worthy of Rosalind's love. Though he is not an educated man, he is able to write poetry that intrigues Rosalind's attention.

Duke Frederick

The younger brother of Duke Senior, father to Celia, and uncle to Rosalind. Age 40-50. He is cruel and temperamental- apparent in his banishment of Rosalind for no reason other than she is her father's daughter, and when he gathers an army to seek out Duke Senior in the forest because of the many men, that are loyal to him (Duke Senior), flocking to the forest. In the end Duke Frederick resumes the throne to Duke Senior and gives up his power to live life as a religious man. Duke Frederick's choice to seek religion instead of power is another commentary on love and choosing to be married to religion.

Oliver

Older brother to Orlando, age 22-30, mistreats his brother by denying him a proper education. He is the sole inheritor of the de Boys estate. He admittedly reveals that he has hated his brother for no reason, "I hope I shall see an end of him, for my soul—yet I know not why—hates nothing more than he" 1.1. He plots several times to defeat Orlando by provoking and manipulating him – he lies to Charles about Orlando's nature saying that he will "never leave thee till he hath ta'en thy life by some indirect means or other." – 1.1, plotting to get rid of him. He is un-loving and lacks the generosity that would make him a gentleman until his brother saves in the forest. Only then he is able to find happiness with Celia.

Celia

18-20, cousin and inseparable friend to Rosalind, only daughter of Duke Frederick. She is beautiful, but her father is concerned that Rosalind's fairness and beauty outshine his daughters. Her relationship with Rosalind is known by even the wrestler Charles. She is self-sacrificing, willing to return the throne back to Rosalind and choosing banishment along with Rosalind. She is deeply emotional and has a kind heart. She is also smart, changing her name and wearing a disguise in her exile. Celia's character provides a foil to Rosalind, in appearance Celia is shorter and puts on a serious face. When they are alone together she is vibrant and alive, when she is in company other than Rosalind, she listens rather than speaks.

Touchstone

20 – 35, a worthy fool of the court and philosopher of life, he proves to be unselfish in his willingness to follow Rosalind and Celia into the forest for company and protection. Life in the forest causes him to fall in love with Audrey, a simple countrywoman, whom he

can talk circles around. Their love represents more of the idea of love or courtly love rather than true feelings of love. Touchstone comments that he knows the marriage will not last long and Audrey seems to want the marriage so that she may live in the court life, clearly not understanding that Touchstone's position is not that of high social standing. The nature of being the fool is apparent in most of his conversations where he tries to show off his wit, most of his lines are full of innuendo. He is a funny man, used to attention.

Jaques

A man with a love for melancholy. Chooses exile with Duke Senior He loves Amiens' songs, and makes one up of his own- showing his cleverness. Aspires to be Duke Senior's court fool. Like Touchstone, he makes clever comments on life, his most notable being "All the world's a stage." Jaques finds no peace or happiness in the forests, he is more of an observer of life. He also comments on Touchstones' innuendoes (but only to himself), especially in 3.3 with Touchstone and Audrey proving that he is more of an observer. In the end he chooses not to return to the court but to follow Duke Frederick to the monastery where he thinks he has much to learn. My favorite of his lines is when he simultaneously references the Greek and Biblical/Jewish cultures: "Tis a Greek invocation, to call fools into a circle. I'll go sleep if I can. If I cannot, I'll rail against all the first-born of Egypt."

Duke Senior

40 -60 Father to Rosalind, uncle to Celia, and elder brother to Duke Fredrick. He is the rightful ruler of the kingdom, his brother has usurped his power and he has been exiled to the forest. Duke Senior makes the most of his life in the forest and is willing to give up his property in the court. He uses his time in the forest to learn, claiming he would learn more from stone and brooks than from a library. Though he is removed from all he knows

he is trying to make the most out of his situation, as Amiens says, “Happy is your Grace,
That can translate the stubbornness of fortune Into so quiet and so sweet a style” – 2.1. His
good qualities thought not many are spoken of are evident in the amount of men that
loyally follow him into exile and the depression that Rosalind experiences because of his
exile.

Lord Amiens

30-40, Willing follower of Duke Senior into exile and happily does so. Loves to sing
and is eager to please not just Duke Senior but also Jaques when he demands more singing.

Silvius

20s, A young shepherd, madly in love with Phoebe. Friends with Corin. In his first
appearance he is involved in a serious conversation with Corin about his love for Phoebe.
He speaks in poems – 2.4.

Phoebe

20s, Feisty and fiery, young shepherdess. She does not want Silvius who seems to
throw himself at her, she wants the game of love. She quickly falls for Rosalind as
Ganymede though he is very rude to her – proving her want for games and excitement
rather than the expected.

Charles

30s - A professional wrestler in Duke Frederick’s court. Concerned with social class
in that he approaches Oliver worried about beating Orlando, a man of noble birth in the
match.

Adam

60-80s, the old servant to Sir Rowland de Bois. A friend to Orlando who accompanies him into Arden forest and fund's their journey with his life's savings. Self sacrificing, loyal, and devoted.

Dennis

young or old, Oliver's Servant.

Audrey

20-30, A simple goat herder. Agrees to marry Touchstone. Could be a foil for Touchstone – their conversation about poetry 3.3, or for Phoebe in her quick agreement to marry Touchstone rather than chasing him off.

William

A young country boy in love with Audrey placing him at odds with Touchstone.

Corin

Friend to Silvius, an older man 30s-40s. A shepherd. Tries to counsel Silvius on love, but Silvius refuses to listen.

Approach Statement

- As You Like It attempts to dissect love – its rules, structure, natural and nurtured perceptions.
- It is a hilarious and smart commentary on what society has made love and what it has the ability to be. How love can grow suddenly and unexpectedly and how hate can be found where love should be.

Themes/Motifs/Other Notes:

- Love and its many forms
- nature vs. nurture

- Pastoral Story telling tradition
- the corrupt nature of civilized life –Act 1 Sc 1
- the restorative power of the forest
- Dueling brothers a biblical reference – Cain and Able, Esau and Jacob* love how it references Greek and Roman Mythology as well as Christian.
- Sexual Ambiguity and possibilities for love and relationships

Images

- Trees- poetry on trees (man's invention vs. nature)
- The forest as a safe haven
- Ambiguity/androgyny

Other Notes

- Family relationships the power play with brothers Oliver and Orlando, eldest mistreating the youngest, and Duke Senior /Fredrick the youngest being jealous and paranoid of the eldest. Rosilind/Celia having a bond stronger than sisters and a loyalty that a married couple could covet.
- Greek Mythology – Ganymede, ducdame, Helen, , the songs of Arden forest, Hymen the god of marriage, Juno the Roman goddess of marriage, Jove, Jupiter.
- Text – in the pastoral tradition – fleeing from one way of life to another- to life with the shepherds

Action Chart

As You Like It
Action Chart

	Act I			Act II						
	1.1	1.2	1.3	2.1	2.2	2.3	2.4	2.5	2.6	2.7
								And Others* singing		(dressed like outlaws?)
Orlando	x	x				x			x	x
Oliver	x									
Dennis	x									
Charles	x									
Celia		x	x				x			
Rosalind		x	x				x			
Touchstone		x					x			
Le Beau		x								
Duke Frederick		x	x		x					
Charles		x								
Duke Sr				x						x
amiens				x				x		x
first lord				x	x					x
Adam						x			x	x
Corin							x			
Silvius							x			
Jaques								x		

Appendix B: Costume Rendering Final Project



Celia



Rosalind 1



Rosalind 2



La Beau



Oliver



Celia



Lord Amiens



Silvius



Audrey



Phoebe

Appendix C: Costume Rough Sketches



Ladies of the Court



Men of the Court



Silvius and Corin



William and Adam



Audrey and Phoebe



Jacques and Lord Amiens



Rosalind, La Beau, Celia, Oliver, Corin

Appendix D: Final Costume Renderings



Rosalind, Court



Rosalind, Arden



Celia, Court



Celia, Arden



Touchstone



Charles the Wrestler



Madame La Beau



Duke Fredrick



Oliver



Oliver



Duke Sr.



Jaques De Boys



Jaques and Amiens



William and Adam



Audrey and Phoebe



Hymen



Silviu and Corin

Appendix 6: Buy Pull Build Sheets

CELIA • EMILY TOMLINSON



Height	5'7"	Pants	4
Weight	125	Blouse	S
Bust	32	Dress	4
Waist	27	Shoe	9.5
Hips	32	Bra	34B

[illegible]

ROSALIND • WHITNEY MASTERS



Height	<u>5'8"</u>	Pants	<u>2</u>
Weight	<u>125</u>	Blouse	<u>S</u>
Bust	<u>34</u>	Dress	<u>2</u>
Waist	<u>26.5</u>	Shoe	<u>8</u>
Hips	<u>32</u>	Bra	<u>34B</u>

Costume	Buy	Pull	Build	✓ OR \$
Dress			X	
Jacket/Cowl			X	
Ruff			X	
Bracelet			X	
Stockings		X		
Shoes		X		
Wig	X	X		
Pants	X			
Shirt	X	X		
Belt	X	X		
Shoes		X		
Socks		X		
Jewelry		X		
Flowery veil	X		X	
TOTAL				

Celia and Rosalind Buy Pull Build Sheet

OLIVER • CURT LONGFELLOW



Height	<u>6'4"</u>	Inseam	<u>32</u>
Weight	<u>190</u>	Pants	<u>32 X 34</u>
Chest	<u>41</u>	Shirt	<u>6.5 X 37</u>
Waist	<u>35.5</u>	Suit	<u>42 L</u>
Hips	<u>29.5</u>	Shoe	<u>11.5 -12</u>

Costume	Buy	Pull	Build	✓ OR \$
Vest			X	
Dress Shirt	X			
Vest	X			
Ruff			X	
Pants		X		
Socks		X		
Shoes		X		
TOTAL				

ORLANDO • KIERAN CRONIN



Height	<u>6'4"</u>	Inseam	<u>32</u>
Weight	<u>200</u>	Pants	<u>34 X 34</u>
Chest	<u>44</u>	Shirt	<u>18 X 38</u>
Waist	<u>38</u>	Suit	<u>44 L</u>
Hips	<u>41</u>	Shoe	<u>13-14</u>

Costume	Buy	Pull	Build	✓ OR \$
Shirt		X		
Vest		X		
Jacket	X			
Pants	X	X		
Shoes		X		
Socks		X		
TOTAL				

Oliver and Orlando Buy Pull Build Sheet

LA BEAU & HYMEN • KARA GEROGÉ



Height	<u>5'8"</u>	Pants	<u>18</u>
Weight	<u>240</u>	Blouse	<u>XL</u>
Bust	<u>47</u>	Dress	<u>16-20</u>
Waist	<u>37</u>	Shoe	<u>11</u>
Hips	<u>48</u>	Bra	<u>40 DDD</u>

[illegible]

AUDREY • STEPHANIE MURRY

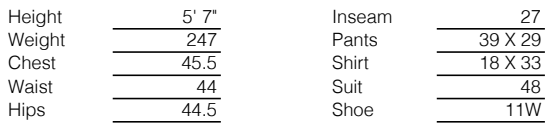


Height	<u>5'6"</u>	Pants	<u>6 OR 8</u>
Weight	<u>130</u>	Blouse	<u>S/M</u>
Bust	<u>33</u>	Dress	<u>6-Apr</u>
Waist	<u>26</u>	Shoe	<u>7 - 7.5</u>
Hips	<u>33</u>	Bra	<u>34A</u>

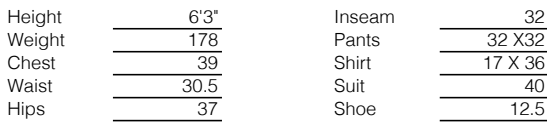
Costume	Buy	Pull	Build	\$
Blue Dress	<input type="checkbox"/>			
Stockings	<input type="checkbox"/>			
Boots	<input type="checkbox"/>			
Belt		<input type="checkbox"/>		
Hat		<input type="checkbox"/>		
Jewelry	<input type="checkbox"/>	<input type="checkbox"/>		
TOTAL				

Lady La Beau, Hymen, and Audrey Buy Pull Build Sheet

TOUCHSTONE • KYLE SMILEY

[illegible]

SILVIUS • COLIN BENNET

[illegible]

Touchstone and Corin Buy Pull Build Sheet

DUKE FREDERICK & JQUES DE BOYS

GRANT HOCKENBRAUGH



Inseam	30
Pants	32 X 32
Shirt	15 X 35
Suit	40
Shoe	10

[illegible]

CHARLES & LORD AMIENS • WILLIE GOEHRING

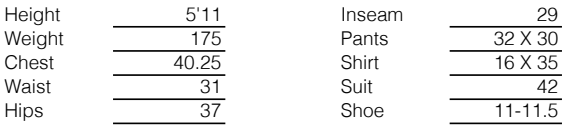


Inseam	30
Pants	42×32
Shirt	19×37
Suit	52
Shoe	13

[illegible]

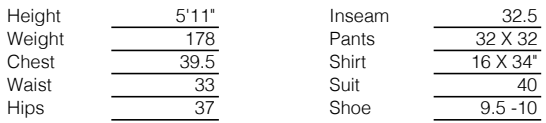
Duke Frederick, Jaques de Boyes, Charles, and Lord Amiens Buy Pull Build Sheet

ADAM • ADAM ROSE



Costume	Buy	Pull	Build	✓ OR \$
White Shirt		X		
Blue Vest		X		
Jeans		X		
Socks		X		
Shoes		X		
TOTAL				

DUKE SR. • CHRIS HECKE



Costume	Buy	Pull	Build	✓ OR \$
Jacket/Vest	X*			
Pants		X		
Socks		X		
Shoes		X		
Belt		X		
TOTAL				

Adam and Duke Sr. Buy Pull Build Sheet

JAQUES • NATE STALKE



Height	5'5	Inseam	27
Weight	165	Pants	33 X 28
Chest	41.5	Shirt	16 X 30
Waist	38	Suit	42
Hips	38.5	Shoe	8.5

* has wonderful brown shoes willing to wear in show

Costume	Buy	Pull	Build	✓ OR \$
White Shirt		X		
Gray Vest		X		
Jacket	X*			19.76
Jeans		X		
Socks		X		
Shoes		X		
TOTAL				

CORIN • CONNOR WEEKS



Height	<u>5'11"</u>	Inseam	<u>29</u>
Weight	<u>160</u>	Pants	<u>30 X32</u>
Chest	<u>36</u>	Shirt	<u>17 X 34</u>
Waist	<u>32.5</u>	Suit	<u>38</u>
Hips	<u>36.5</u>	Shoe	<u>10.5</u>

Costume	Buy	Pull	Build	✓ OR \$
tank	x			21.9
jacket		x		54
pants	X			x
shoes		x		
socks		X		
hat		X		14
scarf		X		
TOTAL				

Jaques and Corin Buy Pull Build Sheet

Appendix F: Production Photos



Charles the Wrestler
Used with permission by Nicole Thompson



Celia and Duke Fredrick
Used with permission by Nicole Thompson



Rosalind and Celia, used with permission
by Nicole Thompson



Oliver, photograph by Cayla Greer



Rosalind and Celia, used with permission by Sarah Compton



Rosalind and Celia, used with permission by Nicole Thompson



Orlando and Adam
Used with permission by Sarah
Compton



Orlando and Oliver
Photograph by Cayla Greer



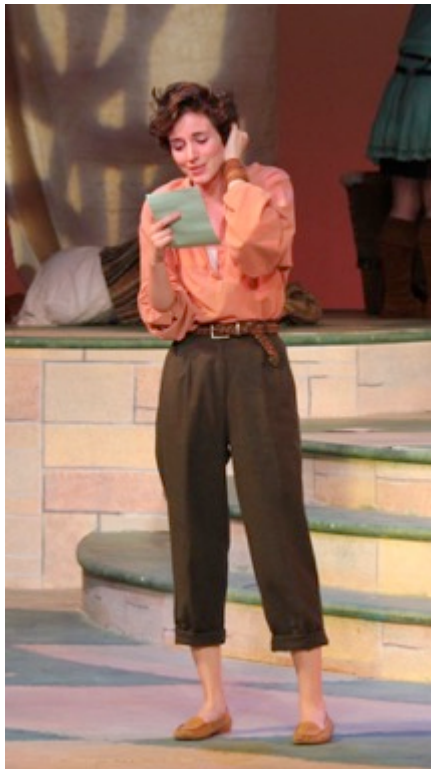
Madame La Beau
Photograph by Cayla Greer



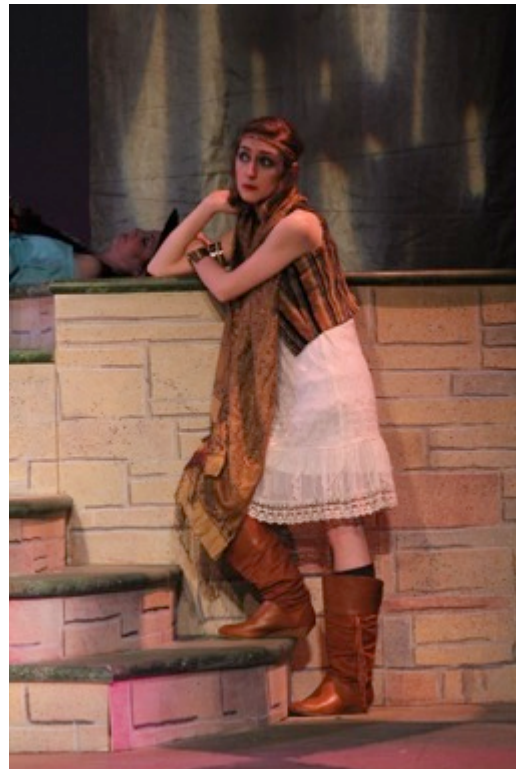
Duke Sr.
Photograph by Cayla Greer



Lord Amiens, Duke Sr., and Hymen
 Photograph by Cayla Greer



Rosalind in Arden
 Photograph by Cayla Greer



Celia in Arden
 Photograph by Cayla Greer



Phebe, Audrey, Silvius, William, Hymen, Amiens, and Corin
 Photograph by Cayla Greer



Jaques
 Photograph by Cayla Greer